

EDUCATIONAL WORK AT THE CLEVELAND MUSEUM OF ART

by

THOMAS MUNRO

Curator of Education

The Cleveland Museum of Art
1940

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THE CLEVELAND MUSEUM OF ART

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The art museum is an old institution, and so is the academy for training artists. Art in American schools is at least a half century old, in that drawing was taught (after a fashion) in some public schools more than fifty years ago. About the same time, a few American universities were teaching art history, usually under auspices of the Classics department, with a few plaster casts and dark photographs of excavations.

In a sense, it can be said that museum education also dates back many years; for no one knows how long professional guides have conducted tourists through art galleries, or how long school teachers have brought their classes for occasional visits there. Well before 1915, some museums, especially those of New York and Boston, were applying the word "docent" to gallery guides who conducted lecture tours. Some of these young people were employed at small but regular salaries, to give information about works of art to the public and to groups of special visitors. To see in what way art museum education is a post-war development, one must compare these beginnings with the present magnitude of the work in a few leading museums, and with the widespread practice of devoting some of the museum budget to educational work.

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THOMAS MUNRO
Curator of Education

1. A sketch of its history and background.

In the rapidly changing scene of American education, the period since 1916 seems long indeed, reaching back as it does to the remote antiquity of life before the World War. These twenty-odd years have included as much change as centuries of educational history in more static times. So long a period of continuous work is enough to establish a tradition, and to give a background of long experience to the institution which has conducted it.

This is peculiarly true of museum education, and of the Cleveland Museum of Art. This type of work, or of mechanism in the general process of education, is on the whole a recent, post-war development. So is the great increase in the number of American art museums, in the wealth of their collections and endowments, and in public attendance at them. In part, all are due to the post-war prosperity of the twenties; in part to an artistic "coming of age" in the United States. In part, they are due to a national ingenuity and a restless search for progress. In the realms of art and education as elsewhere, these impel a constant adaptation of old institutions to new uses. In addition, they express a democratic belief that great works of art and facilities for studying them should be made available to the whole public; not restricted to the fortunate few or to professional specialists.

The art museum is an old institution, and so is the academy for training artists. Art in American schools is at least a half century old, in that drawing was taught (after a fashion) in some public schools more than fifty years ago. About the same time, a few American universities were teaching art history, usually under auspices of the Classics department, with a few plaster casts and dark photographs of excavations.

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THOMAS MINTO
 Director of Education

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In a sense, it can be said that museum education also dates back many years; for no one knows how long professional guides have conducted tourists through art galleries, or how long school teachers have brought their classes for occasional visits there. Well before 1916, some museums, especially those of New York and Boston, were applying the word "student" to gallery guides who conducted lecture tours. Some of these young people were employed at small but regular salaries, to give information about works of art to the public and to groups of special patrons. To see in what way art museum education is a post-war development, one must compare these beginnings with the present magnitude of the work in a few leading museums, and with the widespread practice of devoting some of the museum budget to educational work.

It is not the aim of the present article to trace this history in detail, or to assign exact credit or priority to particular institutions. Several other museums began their educational work at about the same time the Cleveland Museum did, and have developed along partly similar lines. The Cleveland Museum of Art is perhaps unique, however, in the extent to which it has diversified and developed its educational work, and in the extent to which it has emphasized educational aims from the start.

The Cleveland School of Art, which has remained a separate institution, was the forerunner of the museum, in that it held loan exhibits, gave lectures, and otherwise kept alive an interest in art, long before the museum was established. Leaders in both institutions had a broadly educational point of view. The John Huntington Art and Polytechnic Trust, which pays part of the museum's operating expense, also supports the John Huntington Polytechnic Institute, a free school for vocational arts. The museum, the institute, and the art school have always had certain members of their boards of trustees in common.

Several of the first trustees and the first director, Frederic Allen Whiting of Boston, were keenly interested in educational and civic work. Soon after the financial basis of the museum was organized, through the merging of several endowment funds, the trustees brought Mr. Whiting in 1913 to head and help plan the new institution. He had worked in a business capacity in Boston with a guild of craftsmen, and retained an interest in aiding local artists throughout his career in Cleveland. He had gone from Boston to head the John Herron Art Institute in Indianapolis, and from there to Cleveland. Under his leadership, arrangements were quickly made with the Cleveland Public Schools and the Cleveland Public Library, to ensure active use of the museum's collections.

Mrs. Emily Gibson, whom he had brought from Indianapolis, became the first director of educational work in January 1916. She was assisted by her daughter, who, as Mrs. Katharine Gibson Wicks, is still one of the supervisors of the work, in charge of Saturday morning visual arts classes and of museum instruction for suburban and private schools. Through Mrs. Gibson, the educational work of the museum actually began before the building itself was opened in June, 1916. It was she who made the first contacts with schools and libraries, and attended to the acquiring and circulating of small exhibits in them, before and for some time after the museum opening. She helped to arouse community interest in the new institution by making talks in schools about its plans and hopes, and it was she who brought them the news that there would be a full-time, permanent teacher in the museum.

Soon the schools appointed such a teacher, Miss Florence Hall Mars, who served but a short time in that capacity. She was succeeded in 1919 by Miss Ann V. Horton, whom a new superintendent of schools had brought from Minneapolis to Cleveland as an art teacher. (The Cleveland schools had recently been subjected to a far-reaching survey and reorganization). Miss Horton remained a member of the public

school teaching staff, but was assigned to spend all her time either receiving school classes at the museum, or visiting schools for talks with museum lantern slides and exhibits. The museum, in return, assigned a classroom and other equipment and services to the use of the schools. (What is now the classroom was at first a social reception-room for members of the museum; but it soon was put to more arduous duties). With a growing staff of instructors, and the cooperation of the public school art director, the museum-school relations have developed greatly in recent years. They will be described more fully later on.

Soon after the opening of the museum, Mrs. Gibson died, and Miss Gertrude Underhill managed the children's classes for a time. In addition, she worked with clubs of adults, and talked to gatherings of museum members. Mrs. Ruth Field Ruggles took over management of the circulating exhibits, and has supervised its extensive development since that time, as a branch of the educational work. Miss Underhill left the educational department to become Associate Curator of Textiles, and has continued in that capacity.

She was succeeded in the educational work in May, 1919, by Mrs. Louise M. Dunn, who had had several years of experience in Cleveland library and settlement work. As Associate Curator for Administration in the department of education, Mrs. Dunn has since managed the complex operating details of the work. Immediately after her appointment, Mrs. Dunn made a trip to New York and other centers, to survey what little was being done for children in museums. She returned to build up the educational work along much the same lines that it follows today. Later on, she traveled to Europe for a similar survey, and made a study of the important work in children's art which was being done in Munich and Vienna during the twenties. She has been active also with children's marionette and shadow plays.

Under Mrs. Dunn's guidance, the Cleveland Museum became the first to allow children to draw in the main galleries. In spite of skepticism and fear of damage to the exhibits, Mr. Whiting supported her desire to give the children this opportunity. Their confidence has been amply justified, and their example followed widely elsewhere.

Meanwhile, musical activities in the building had been developing. Mr. Whiting's ideal had been to make the museum a "temple of the arts." Toward that end, he had secured a bequest to install a pipe organ in the garden court, and the museum became internationally known as the first art museum to include musical activities on a large scale in its program. He had brought Thomas Whitney Surette from Boston to give monthly classes in music appreciation for members and their children. It was not long before Douglas Moore came as a regular member of the museum staff, and placed the music teaching on a permanent basis. He was succeeded by Arthur W. Quimby, the present Curator of Music.

In Mr. Surette's classes, older children had music classes during half of Saturday morning, and younger during the other half; so that each had half the morning free. To fill the time, Mrs. Dunn provided the children with drawing materials and a place to draw.

The place was the so-called Children's Museum, a large room on the ground floor which had been filled with exhibits, some of art and some of natural history. (The Cleveland Museum of Natural History had not yet been established). Low tables and chairs were installed, and Mrs. Dunn's desk was always supplied with crayons and paper. Soon the classes for children grew until the neighboring Textile Room as well as the Children's Museum was filled each Saturday and Sunday. From these grew the highly organized Saturday classes for members' children which exist today.

Free classes for non-members' children--that is, for the general public--were also established and developed. Miss Horton had undertaken a special after-school class for talented children, which had been discontinued. This was revived by Mrs. Dunn, with Miss Horton as teacher under museum rather than school auspices. These developed into the present special classes for talented children, on Saturday mornings. During the twenties, Mrs. Dunn established and directed a chain of children's art clubs in branch libraries throughout the city, where children of all economic levels were able to draw, look at pictures, and read about art. The depression at the close of that decade forced their abandonment, after several years of productive activity in stimulating art interest among children, and in training young volunteers as art teachers. It is hoped that they can be reestablished some day.

From the children's classes in and outside the museum, Mrs. Dunn collected thousands of drawings, especially those which seemed best and those which seemed worst. For future observation, these were placed in envelopes bearing each child's name. In some cases, the development of a given child was followed for years, until he became a mature artist. These files of material have been used as a basis for later studies of children's art ability, including the present psychological research, which is to be described later on in this article. They also aided in the development of the classes for talented children, and of methods for admitting students to them. For some years, letters were written to public school art teachers, asking them to recommend their best students for these classes. Afterward, this was found unnecessary, since the best students came, as a rule, of their own accord; and since the judgment of some of the teachers was by no means infallible. Tests for entrance to the special classes were given at the museum in the fall, and these led to a program of scientific research on the validity of art tests.

Cleveland being an extremely cosmopolitan city, the museum classes expressed this characteristic, especially those for non-members' children. Many of these came from industrial laboring strata of the population. Some of them regarded the museum experience as so valuable an opportunity that they walked for miles in wintry weather, to attend the open classes. The museum did its best to aid them with encouragement, and with whatever small financial help it could secure. In cooperation with the Cleveland School of Art, it has started hundreds of talented children, many from slum areas, on the way to successful careers in the arts. At one time, a survey of museum classes revealed over twenty nationalities--almost as great as

in this polyglot city as a whole. One significant example of the museum's place in interracial cooperation is that of the Gilpin Fund. Raised by a group of Negro actors through plays produced at the Playhouse Settlement, this fund was contributed to the museum; partly to buy works of African art, and partly for scholarship aid to gifted Negro students of art. Vocational guidance for Cleveland children, their protection from exploiters, and the task of giving them equal opportunities--these were problems much to the fore in conferences during the years after the museum's establishment; and members of its educational staff were active in them.

In 1921, Mr. Rossiter Howard became Curator of Education, after experience in lecturing and foreign guidance for the Bureau of University Travel. He was also appointed Curator of Classical Art, in 1924; and in 1925 Assistant Director. Mr. Howard managed the financial details of the department, arranged courses, and gave lectures. Under his supervision, a research was conducted into the effects of various methods of museum instruction. A report of this was written by Marguerite Bloomberg, and published in 1929 by the American Association of Museums at Washington, D. C., under the title "An Experiment in Museum Instruction." During these years, Cleveland's educational institutions were much interested in mapping out plans for cooperation, and numerous conferences and surveys were devoted to this end.

On Mr. Whiting's resignation in 1930, William Mathewson Milliken was made Director of the museum. He had been a member of the staff since 1919, as Curator of Decorative Arts and later of Paintings as well. Mr. Milliken's policies, and those of the board of trustees, have encouraged and further developed the educational work. They have succeeded in maintaining it financially, even during the hard depression years, without curtailing any essential service. One achievement of the Director in these years has been the utilization of space, formerly unused, in the attics and basement of the rather inflexible building. A considerable portion of this space has been allotted to the educational department for classrooms, studios, and offices.

Rossiter Howard resigned in 1930. Soon afterward, Mr. Milliken invited the present writer (then of Rutgers University) to come as head of the educational work, with the title of Curator of Education. This was done in September, 1931. As Director, Mr. Milliken perceived the need of developing the work for adults to a stage comparable with that for children. As a means to it, he worked out an arrangement, to be described later, with Western Reserve University. Subsequently, active cooperation has been re-established with the Cleveland School of Art. An increasing number of museum courses and lectures for adult members has been offered. For several years, a special effort has been made to develop the work with secondary schools and with students of the adolescent age. Progress along all these lines has produced a balanced program of educational activities, reaching every age-level of Cleveland inhabitants, and meeting many cultural needs and special interests.

In a broad sense, the museum as a whole is today an educational institution along with the school, the church, the press, and the theatre. Most of its activities are directly or indirectly educational. But, in the narrower sense of actual teaching, educational work is only one among many activities which it carries on. The museum is, first of all, an institution for collecting, preserving, and exhibiting works of art; not a school or a college art department. Those in charge of the educational work have kept this point of view in mind, and have not sought to overextend it into fields properly managed by other local institutions. But the needs and favorable response of its public, and the generosity of donors in the past, have allowed its extension into many realms not usually entered by an art museum. It has become more and more active in teaching, but has not lost sight of its more primary functions, as a storehouse of cultural treasures, and as a service institution for making these treasures available to all outside teachers and students. A great deal of its educational work has therefore been done, not by its own staff, but by those countless teachers and students who have come to it and used its advantages. A great part of the work of its educational staff consists, not in direct teaching, but in aiding outside teachers and students to find in the museum what they need and want, and to use it most effectively.

The educational program is not, as in some museums, largely restricted to work with children; for the adult work is now extensive. It is not restricted to popular, mass education; for it includes advanced courses and research for graduate university students. In the children's field, also, it gives special attention to the few talented ones who promise to rise above the mass and become leaders. It is restricted neither to artists and prospective artists nor to laymen, but finds a place for both types of interest. As the statistical report at the end of this article will show, it reaches large and growing numbers of people. But large numbers, and the adding of more activities, have never been regarded as ends in themselves. The success of the work is not judged on that basis by the trustees or administration; but primarily on a basis of quality, and of civic and cultural service to the community.

The work is not restricted to museum members and their children, or to persons of any economic, racial, or other group. By far the greater part of it is free and open to the public. How much of it can be continued in the future depends on the ability and willingness of the community to support it. There is no permanent endowment for the museum's educational work. The museum allots to this work a share from its general invested income, which has been shrinking in the last few years. This inadequate income is supplemented by membership dues, but these have also diminished considerably. A few welcome gifts for special educational projects have in the past enlarged some experimental phases of the department's work.

Among these special gifts, the Holden Fund (established in 1923) of \$50,000 for the study of outdoor art, has been far-reaching in its educational effects. With the income from this fund alone, the museum has been able to invite each year authoritative speakers on landscape

architecture and garden art; to give its own courses on these and related subjects; to cooperate with garden clubs; and to conduct free children's drawing classes each summer in the Fine Arts Garden. Other such gifts for teaching and research would be similarly productive along different lines.

2. Types of work being done, and of person being reached.

The educational work of the museum comprises two main branches: that with adults, and that with children. Some of the instructors deal with both groups; and some of the activities such as lectures and entertainments, are open to both adults and children. Some are especially for adolescent groups between the two levels. But on the whole, the work is differentiated as clearly as possible on a basis of the age and special interest of the persons taught.

Most of it is free to the public, but some is restricted to members and their children. A member pays dues of ten dollars a year, or more if he wishes, and in return he and his family receive extra privileges.

a. Work with adults.

From September to May, the Department of Education conducts two series of auditorium programs, on Friday evenings and Sunday afternoons. These are free to the public, but museum members are allowed first choice of seats until shortly before the program begins. They consist mainly of lectures on topics dealing with the visual arts, including the history of art, archaeology, primitive arts, modern painting, sculpture, architecture, outdoor arts, photography, handicrafts, industrial and commercial arts, the theatre and the dance. Most of the lectures are illustrated with lantern slides or films, and most of them are by speakers outside the museum staff. Visiting authorities from other cities and countries are often invited. Members of the educational staff give some of the lectures, and so do curators of other departments.

Some of the programs are devoted to motion pictures. Several series have been presented which revive early cinema productions, and single performances are given of notable foreign or experimental films, not likely to be shown at the local theatres. Courses and discussion groups for adults and children are devoted to the appreciation of cinema art. Notable films made by local amateurs have been presented in the auditorium.

The Department of music presents concerts by professional musicians at some of the Friday and Sunday programs.

Each Sunday afternoon, a gallery talk is given by an educational staff member in some one of the galleries. The subject is announced in advance, and the public is admitted free. When an important temporary exhibition is being shown, several such talks are scheduled at various times during the week. Special guidance or "docent service"

is also available for individuals or groups, at a small fee and by advance arrangement. When the group is fairly large, as in the case of a convention meeting in the city, the museum supplies such guidance free on request.

Exhibits in the galleries often present the arts and handicrafts of some racial or national group which is represented in cosmopolitan Cleveland--for example, the Swedish, Hungarian, Polish, or Negro. Special talks are then given to gatherings from the group concerned, as well as to the general public. The aim is to build up understanding and pride on the part of each group toward its cultural background; and also respect and tolerance toward those of others. This makes for a genuine melting-pot in which many artistic traditions contribute to American culture and to friendly citizenship.

Clubs, especially women's clubs, often ask and are given assistance in conducting their programs. By advance arrangement, they may meet in one of the rooms of the building, and a speaker will be provided, as well as material for study purposes; all without charge. The museum also provides speakers for meetings or programs outside the building, at a small fee which varies according to the distance and time required.

An important branch of the work for adults is the conducting of regular courses for members. Most of them open in October, and continue until May. From June to October, in the less active months, three or four courses are given. Some of these are on subjects appropriate to the season, such as garden art and flower arrangement. In the winter season, about fourteen different courses are offered each half year, on a wide range of subjects dealing with the visual arts, aesthetics, cultural history, and music. Most of these courses are conducted from the standpoint of history and appreciation, for the layman. Attention is given to contemporary art movements, to the cinema, to oriental art, and to arts relating to the home, its furniture and decoration. A few courses give opportunity for use of the hands with actual art materials. One, for sketching, is called "The Studio Club"; another, "The Amateur Sculptors' Club." In some years, etching, wood-carving and textile-making have been undertaken. The aim of these clubs and courses is mainly cultural and recreational, but occasionally they start someone on the way to professional training elsewhere. They combine some technical training with comparative study of museum works of art. The adult classes meet once a week; some in the morning, but most at late afternoon or evening hours when members can attend them after work. Many teachers attend these courses after school and during the summer. Teachers of art can learn in them how to use the museum more effectively; how to relate museum visits and circulating exhibits to the curriculum of their own classes.

By arrangement with Western Reserve University, some courses are given for credit toward a degree, in which case the student pays tuition directly to the university. The museum provides classroom space and equipment, and a limited number of its members are admitted as auditors without credit. Some of the courses are credited at the Graduate School of Western Reserve, and some at its School of Education.

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In addition, members of the museum educational staff teach at Adelbert and Flora Stone Mather Colleges (the undergraduate men's and women's colleges of the university), and others have taught at the Schools of Architecture and Applied Social Science. Courses given for university credit require a somewhat stricter standard of work accomplished by the student. Regular courses on art history are given by a member of the educational staff at the Cleveland School of Art. One of these is given in exchange for the services of a teacher from the Art School faculty, in conducting The Studio Club for museum members.

b. Work with children.

The main divisions in this branch are, first, the work with schools, which occurs mostly on weekdays; and second, the Saturday, Sunday, and vacation activities to which children come voluntarily as individuals.

In the former division, active relations are maintained with the school systems of several nearby municipalities. The art museum is in the city of Cleveland, sometimes called "Cleveland proper" to distinguish it from "Greater Cleveland," which includes the suburbs. With the Cleveland Board of Education, an unusual and effective arrangement has long been in force. The Cleveland Board assigns three of its teachers to full-time work with the museum, and continues to pay their salaries. These teachers are treated by the museum as members of its educational staff, and are called "museum instructors" in distinction from the regular school teachers whom they work with. The museum provides without charge to the schools one or more classrooms, offices, furniture, light, heat, supplies, and clerical assistance, as well as free admission at all times and free use of circulating exhibits, slides, etc. Similar services are used by suburban, private, and parochial schools of Greater Cleveland, but on a smaller scale.

The museum instructors spend part of their time in receiving and conducting classes from the schools which visit the museum; part in going out to the schools with slides, color-prints, and other materials for illustrated talks; part in conferences with teachers and principals on how to fit the museum services into the regular curriculum. They have also helped work out an experimental system of radio broadcasting in schools, with identical sets of lantern slides in many schools.

An attempt is made to link the museum experiences as closely as possible into the child's other studies; for example, as illustrations of some historical period or type of art being studied in school. When possible, a museum visit is prepared for in advance by the school teacher, through preliminary talks on what the class is going to see; then followed up by discussions afterward. In some cases, mimeographed question blanks and lesson sheets are provided to visiting students, to aid their observation in the galleries. Rather than conduct all children aimlessly through the same museum galleries, an attempt is made to adapt the choice of objects seen, and the mode of presenting them, to the age and special interest of each class.

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The museum instructors spend part of their time in receiving and conducting classes from the schools which visit the museum; part in going out to the schools with slides, color-prints, and other materials for illustrated talks; part in conferences with teachers and principals on how to fit the museum services into the regular curriculum. They have also helped work out an experimental system of radio broadcasting in schools, with identical sets of lantern slides in many schools.

An attempt is made to link the museum experience as closely as possible into the child's other studies; for example, as illustrations of some historical period or type of art being studied in school. When possible, a museum visit is prepared for in advance by the school teacher, through preliminary talks on what the class is going to see; then followed up by discussions afterward. In some cases, mimeographed question blanks and lesson sheets are provided to visiting students, to aid their observation in the galleries. Rather than conduct all children aimlessly through the same museum galleries, an attempt is made to adapt the choice of objects seen, and the mode of presenting them, to the age and special interest of each class.

The museum instructors cooperate not only with teachers of art, but with those of all other subjects who desire their help. General classroom teachers of the lower grades, and those of social studies, history, English literature, theatre arts, classical and modern languages, industrial and commercial design, as well as fine arts, all ask and receive museum services.

An elaborate system of scheduling and receiving classes has been worked out through the years, to avoid delay, conflict and crowding in the galleries, and to distribute the museum opportunities as widely as possible among the thousands who request them. Even the apparently simple task of removing, checking, and putting on overcoats and rubbers becomes a serious one in bad weather. In the interest of speed and carefulness, the method of performing it has been carefully worked out. The museum has hundreds of metal boxes on shelves, one for each child's apparel, each numbered to correspond with a brass check on a string.

Museum instructors see that school principals and teachers are kept informed about special exhibits and events. They mail to the schools information about museum services, and blank postcards on which teachers may send in their requests. The request may be, for example, to bring a class at a certain day and hour to see a certain exhibit; or it may be for a museum instructor to come and talk in the school, at a general assembly or in a single classroom. Most appointments are scheduled a term in advance. In the educational office of the museum, a secretary receives telephone calls, and keeps a large date book for reference, in which additional appointments are scheduled. Teachers are requested not to bring classes without advance notice, as a general rule, because of limited space and time. However, all teachers are encouraged to guide their own classes through the museum. Such classes are known as "self-conducted," in contrast with "museum-conducted"; the latter implying guidance by one of the regular museum instructors. A third category is called "museum-aided," in which the outside teacher conducts the actual gallery visit, but museum staff members contribute definite advice, information, and aid in assembling materials.

Classes from distant schools come by bus or trolley, or by private car in the case of a few small, private schools. More and more of the school systems are coming to possess their own buses. But the privilege of using one must be asked for and scheduled in advance, by the school teacher.

Of recent years, there has been an increasing demand for "bringing the museum to the schools." This has arisen, not only from the difficulty of transportation, but also from the difficulty (especially in high schools) of interrupting the school week for many outside visits. Moreover, a visit a year from each of the many classes which can come is enough to strain the available space and personnel in the museum. But there is a desire for more frequent museum aid on the part of many alert schools and teachers, and especially for exhibit materials which they can keep for a time in classrooms or corridors, for more intimate and repeated observation. The museum's circulating exhibit service (sometimes called the "lending collection"

or "extension department") is therefore in constantly increasing demand. It includes a wide variety of exhibits, a list of which is furnished to schools and interested persons. In addition to schools, public libraries, theatre lobbies, department stores, and other types of place have been furnished with temporary exhibits in recent years. Thus the activity of this service extends to adults as well as to children, although it is mostly with the latter.

Several kinds of exhibit are supplied. Some are original works of art belonging to the "second series"; that is, somewhat less valuable than the "first series" material which remains in galleries or storage. There are small pieces of ancient and oriental sculpture, pottery, metalry, wood-carving, and textiles, possessing artistic merit and instructive as examples of styles. There is a wide range of modern handicrafts, especially textiles, toys, dolls, and small figures of wood, metal, and ceramics. There is a collection of primitive art, especially American Indian. There are peasant and provincial handicrafts from Mexico and from the Slavic, Latin, and Scandinavian countries. There are many recent paintings in oil and watercolor by local artists, for which a special purchase fund has been given. The collection is now being augmented along lines more appropriate to secondary school use. These include, besides modern and historic arts and handicrafts, theatre and stage models, dioramas, and models of modern architecture, city-planning, interior design and furnishing.

All such exhibits are distributed free to institutions, by educational staff members, and called for at the appointed time some days or weeks later. The present requirement is that the borrowing institution shall provide its own locked glass case, in which the museum representative sets up the exhibits. Recently, there has been demand for exhibit materials of a durable type which could be handled by students. The proper protection of such objects involves many difficulties, but the problem is receiving experimental study. A more fundamental problem, now under discussion with school authorities, is that of how to select and use the exhibits to the greatest educational advantage. The providing of visual illustrations to nearly every subject of the curriculum is a modern development of great potential importance; but its details have not yet been carefully worked out.

In addition to such exhibits, the museum circulates freely a large collection of lantern slides, colored and uncolored, dealing with every main branch, period and style of the visual arts. It also circulates large color-prints, requiring that the borrowing institution possess a "button-back" frame which can be opened easily, so that the print can be protected while on display. Museum instructors have their own reference collection of several hundred large color prints, mostly reproductions of paintings, which are mounted on celotex and covered by a flap of heavy paper when not in use. They use these in the building, and carry them out to schools for illustrated talks. Outside teachers are free to come in and select their own lantern slides, and to receive the assistance of an attendant in the collection. Several sets of slides on standard subjects are available, and attendants will assemble other sets along lines requested. The museum is constantly adding to its lantern slide collection, especially in response to the needs of teachers in and out of the museum.

In six nearby suburban elementary schools, special centers for art emphasis have been established. In four of these, the teaching will be done by a member of the museum staff. In the other two, where the method has been well established, the classroom teachers will carry it out. Outlines have been prepared with suggestions for practical classroom work, dealing with painting, sculpture, architecture, woodcarving, textiles, and metalwork. An illustrated talk is given, and materials from the museum circulating exhibits which illustrate the talk is placed in a special case. For two weeks the class draws, models, or paints under the direction of the classroom teacher, and then a second talk is given by the museum teacher. This work, which was developed at the request of teachers and principals, has seemed especially desirable to the museum staff because of its continuity, as contrasted with isolated, occasional talks. It has been possible to check results with some degree of assurance, and to apply the conclusions to other museum educational work.

The second main division of the children's work consists of voluntary classes and entertainments on Saturdays and Sundays, and in vacations. The distinction between "voluntary" and "involuntary," though often made, requires some qualification. Certainly the vast majority of school classes show by their actions that they welcome a chance to visit the museum, and do not come against their will. But the visits and talks are scheduled for them as part of their required school work. From the Saturday classes, children are free to stay away, or to withdraw at any time. Sometimes, perhaps, a parent has to use some pressure to get the child started; but in these days the child would not stay long against his will. Rarely if ever is the children's museum work really involuntary; but the Saturday classes would quickly stop if they did not win the positive approval of children as well as parents.

To meet the needs of many different types of children, the Saturday morning classes have had to be differentiated along several lines. Some of them are free to the public; to children of all sorts, whether or not their parents are members of the museum. Certain of these are restricted to children who appear to possess special talent in the visual arts. They are designated as the Special Classes. Students in them are drawn from all the other classes, on recommendation of teachers. Membership in them is a distinction usually awarded after a year or more of work in other museum groups. At times, an entrance test is held in the fall, which any child may take. Art teachers in the schools often recommend children to take it whom they consider specially talented; but the group is not limited to these. Since no test of art ability is considered very reliable, children who do not receive a high grade in this one are not excluded from the Saturday classes. The story is told that one small boy asked wistfully, after the test, whether there would be a "class for losers." There has been one ever since. "Winners" may go at once into the Special Classes; "losers" may go into the Open Class. Not infrequently, children who do poorly on the test show ability in the Open Class, and are afterward admitted to the talented group. The Special Classes are smaller, and receive more individual attention; more opportunity to work along individual lines. They meet in painting and modeling studios in

addition to the galleries. The Open Class meets only in the galleries, for sketching and appreciation, since the studios are not large enough to take care of so many. It meets every Saturday the year round. Apart from "Special" and "Open," the rest of the Saturday classes are restricted to children of members of the museum.

All the Saturday morning classes are divided so far as possible according to age-level, but some are more exactly graded than others. The Special Classes are least so. In recent years, there have been two of them, one for younger and one for older children. The former includes children aged approximately ten to thirteen; the latter thirteen to sixteen. The Open Class as a whole receives all children between six and sixteen; but it is divided into several sections according to age. Most of the members' children attend what is known as the Combined Course in Art and Music. The rest, in the Gallery Class for Members' Children, are ungraded. In the Combined Course, the children are definitely grouped into eight classes, as follows:

Section I: Six years old	Section V: Ten years old
Section II: Seven years old	Section VI: Eleven years old
Section III: Eight years old	Section VII: Twelve and thirteen years old
Section IV: Nine years old	Section VIII: Fourteen to sixteen years old

In addition, there is a playroom for children under six.

In all the Saturday classes, an attempt is made to grade the work into progressive steps, in accordance with the age-level of the pupils. Naturally, this can be done most effectively in the classes where, for administrative reasons, the pupils themselves can be grouped most exactly according to age. But one of the principal objectives of all the classes is to adapt the work to the interests and abilities of the children, and the nature of these interests and abilities is closely related to age. In addition, of course, there are individual variations, precocious and retarded children. These differences are not ignored, but it has proven most advantageous to include such atypical children with their own age-groups, and to make allowance for them there, rather than to attempt gradation on a basis of the stage of artistic development. Too little is known about the latter at present to use it as a criterion for grading classes. The only occasion on which it has been necessary to abandon the chronological age distinction is in the case of older groups which undertook dramatic stage projects. Then the difference in size and physical development between boys and girls of a given age was too great to permit their cooperating successfully. The boys were still small and childish; the girls large and comparatively mature. Accordingly, groups of older boys and younger girls were combined for this purpose.

If the museum were attempting to teach a definite technique, as art academies do; or a definite body of information, as schools and colleges do, then it might be possible to ignore age-levels, and to grade students from beginners' to advanced groups, on a basis of their progress in learning the required facts or skills. But here the aim is to aid in the natural growth of personality, by fostering the aesthetic and artistic phases in that growth. Skill or information

for its own sake is not at a premium. Most of the children will not go on to become professional artists or scholars in art history. New students are constantly entering, including older children who would not like to be put in an infants' class. What they desire and need is a pleasant, recreational activity among congenial companions of about their own age, with an environment and set of materials which will aid them to develop their mental and manual powers along lines for which the museum offers a special opportunity. The museum does not attempt to compete with or to duplicate the methods of schools or art academies. It specifies that its teaching is intended as "cultural" and recreational, and that students wishing vocational training in the arts should attend the nearby art school. Each year some of the older students, who have decided on an artistic career, go over to the Cleveland School of Art for advanced studies. That school awards scholarships to some who have done well in the museum classes.

There is reason to believe that it is well, even for the prospective artist, not to specialize too early. It is well for all children to acquire a diversified, enjoyable experience with many art media and modes of expression in early life. In such a way, they can discover where their real interests and abilities lie. It is well for them to work along lines fairly appropriate to their general level of mental and physical growth, rather than to be forced far ahead in some isolated, adult type of skill. The aim of the museum, in short, is to contribute to the general culture and personality development of the individual, through cooperative work with students of his own generation. It does so by stressing the opportunities which it is best fitted to present: namely, the chance to see, and work in close contact with, worthy examples of past and present art. Other institutions can more effectively handle systematic training in technical skill.

On the whole it can be said that the museum children's classes stress art appreciation rather than production or expression; not from any belief that appreciation is more important, but because they are held in a place which is especially well suited to develop appreciation. For this purpose the museum is superior to the public school or the art school, simply because it has the necessary materials and the place to show them, whereas in some other branches of art education it is at a disadvantage. However, it is realized that appreciation cannot well be taught in isolation, especially to young children. They can learn it best and most agreeably by combining it with more active use of the hands in manipulating some art medium. They can learn it best by doing, in addition to looking and listening. It is for this reason that the Cleveland museum steps somewhat out of its traditional role in the case of children's classes, providing them with crayons, paints, clay, and studios to use them in. But, remaining true to its primary function, it does not undertake to give intensive technical training in any of the arts. Nor does it undertake merely to provide a place for "free expression." All these activities may be excellent in other places, but the peculiar opportunity of the museum is to see what can be done by helping children to use the heritage of past and contemporary art in their own imagining, and in their present and future expression.

This requires that a careful adjustment be made between appreciation and "creation"; between work in studios and in galleries; between looking and making. Children are not encouraged to copy exactly works of art which they see in the museum. (However, a certain amount of copying is not necessarily harmful; it has not prevented originality in the great artists of the past). They are aided to perceive and understand as clearly as possible the form and meaning of the works of art they see; to develop critical standards and intelligent modes of appraisal; to learn some rudiments of technique; and to incorporate in their own work something of what they have learned from older artists. Through seeing many types and styles of art, they avoid being made to copy any one excessively, and are led to make their own synthesis.

The classes aim at a diversity of experiences in art, especially for the younger children, rather than at narrow specialization. For this reason, they are so scheduled as to allow each child to try his hand at several media, and to visit various parts of the museum. In the Combined Course, each class spends half the morning on visual arts, and half on musical arts. Each visual arts teacher has two classes, each for half the morning, a younger and an older. Each class has two teachers, one for visual and one for musical arts. Half the classes take visual arts first, and half take music, so that each can have both. They all come about nine o'clock in the morning, and change rooms about ten-thirty, remaining in the second room until about noon. (Assembling and dismissing is at slightly different times, to avoid crowding in the corridors). On various Saturdays during the year, each class in visual arts goes to various places. It stays, as a rule, for two or three successive Saturdays in one place, to finish a task; then moves elsewhere. By rotating the classes carefully in advance, it is possible to allow each a chance at the modeling studio, the painting studios, and different museum galleries. (Formerly, one class stayed in a given place all year, so that only a few children had an opportunity to model, or to paint with watercolors in a splash-proof studio). Necessary materials such as paints, clay, paper, color-prints, toys or textiles to be studied, phonograph records to be played, have to be requested and assigned far in advance, to allow all a chance to use them.

Of course, this means that the nature of each activity cannot be decided as spontaneously, on the spur of the moment, as in some progressive schools. But it is believed that the advantages secured more than make up for the disadvantages. Moreover, it is one of the major problems of education in a democratic country to organize the instruction of large masses of students efficiently but flexibly, and to give each a share of the opportunities available, without producing excessive, cramping standardization.

The work of a given class in visual arts during the year is not limited to studying a single period in art history. Children often tire of spending a whole year on American Indian art, on Japan or the Middle Ages. Moreover, the natural progression of their interests and abilities does not follow such a course, from nation to nation or even from earlier to later styles in art history. In some ways (such as symbolism) primitive art is harder for children to understand and

enjoy than that of their own time and place; in other ways (such as rhythm and design) it is often easier. Certain types of art can be profitably studied by all ages of children, or taken up after an interval and studied in a different way. Certain examples of the art of all peoples and periods are easily grasped by young children, and others only by adults. Years of experience, and of weekly conferences, have enabled the Saturday teaching staff to select out of the wealth of museum material the kinds of object and the ways of presenting them which seem most appropriate to each age-level. They begin with easy, simple types of form, and with subjects which appeal to little children. Later, they work up to the difficult, complex, and adult types. But the problem is a large one, and the choice is constantly being revised.

Likewise in the case of music study, progression is not from period to period. Gregorian chants are not more appropriate for little children than modern songs and dances. The attempt is made to introduce children gradually to the world of music, beginning with types they can easily enjoy hearing and singing, and going on to hard complexities of musical form.

In the large classes, and with limited time and equipment, there are difficulties in the way of individual creative work in music, as well as in teaching instrumental techniques. Most of the emphasis has been placed on ear-training, in a broad sense, with some participation through singing, playing simple instruments, and composing songs. Fundamentals of music appreciation which are taught include learning to distinguish rhythmic and harmonic intervals, and to understand the structure of simple musical forms. Most of the time is spent, not on technical exercises, but on listening to music. The aim is to develop intelligent, discriminating listeners, who can understand and enjoy good music. The museum possesses an unusual collection of phonograph records, comprising not only modern and classical European works, but also medieval, oriental, and primitive music. Each music classroom has an electric phonograph, and these are used to play for the children--with some but not too much explanatory comment--a choice of records appropriate to their age and ability. From time to time, groups of singers, dancers and instrumentalists come in to give programs. In recent years, progress has been made in developing opportunities for creative expression in the music classes, and in combining the creative and appreciative approaches as in the visual arts classes. Songs are composed, criticized, and revised as a group activity.

In short, the Combined Arts course is organized in two ways, which may be called the vertical and the horizontal. Vertically, it is organized in terms of age-levels, and a gradual progression of work from stage to stage of difficulty. Horizontally, it is organized on each age-level, to combine some appreciation with some creation, and a sense of the interrelationship of the arts. An effort is made to give the children some introductory notion of the kinship between drawing, painting, photography, sculpture, architecture, furniture, the theatre and cinema, among visual arts; and the relations between visual and musical form. Analogies are pointed out between design in the visual arts and that in music. The visual arts of a certain

people or period, such as the American Indians, Chinese, or medieval Europeans, are compared with the music produced by that same people or period. To understand these relations thoroughly or indeed to understand any single art or period thoroughly, is of course an infinite task, on which a lifetime of study can be spent. The museum classes expect only to build up a preliminary background, and to whet the student's appetite for more thorough experience and study in later years.

Not all children prefer the Combined Course, though the great majority do. Each child in the members' group may choose, instead, to take only the visual portion of it, or only the musical; or he may enter the Gallery Class for Members' Children. This is intended for those who wish to spend all their time sketching in the museum galleries, rather than to divide it up on a variety of activities. Their teachers attempt to build up appreciation and creativeness in a somewhat narrower range. They stress drawing from the pictures and other exhibits, but not copying. Problems are suggested which require some departure from what is seen, such as an alteration in the medium, coloring, or composition of a picture; the combination of elements from several pictures and statues into one picture; or the treatment of a certain subject in the style of a different period.

On Saturday afternoons, two more groups for members' children have been conducted: one on costume design and one on cartooning. In both cases, free experimentation is combined with a study of museum exhibits such as textile and costume plates, and caricatures by old masters.

Also on Saturday afternoons, the auditorium is opened free to the public with a varied list of children's entertainments. Some are plays produced and acted by children from neighboring schools, often with the help of museum materials for costume and staging. Some are plays or illustrated talks by adults, for children. Some are marionette shows and shadow plays. Film programs are given throughout the winter, and again for a series in midsummer. A Christmas play with music is usually the most ambitious performance of the year. On Sunday afternoons, while a program for adults is being given in the main auditorium, children are entertained with story hours in two smaller rooms. There are usually two story groups, one for older and one for younger children. Many parents leave their children here while they themselves are in the auditorium lecture.

At the end of April, there is a pause in the museum activities for children, except for the Open Class, which continues all summer. Again in June, a new series opens. For six weeks, summer classes are held in drawing and watercolor, in the Fine Arts Garden surrounding the museum. On rainy days, the classes move inside the building. They specialize on landscape and flower pictures, drawing from nature and from scenes in the park, and comparing their own impressions with landscapes by noted artists. Admission to these groups is free to all children, regardless of museum membership, and drawing materials are also furnished without charge. They are graded according to age level into several classes, but the work is less diversified and less systematic than in the winter. The stimulus of an outdoor scene, and

greater leisure on the part of both students and teachers, combine to make conditions favorable for these summer classes. By special arrangement with a group of neighboring churches, a series of children's classes on Christian Church Art has been held each summer for several years. For this also, no charge is made.

Throughout the year, the Children's Museum (a large room on the ground floor) is open without charge to all children. It offers free drawing materials, and art books to read. Its cases contain a changing series of exhibits, mostly from the lending collection. The corridor near the classroom is also an exhibit area, frequently filled with displays of special interest to children. Some of these exhibits are rented or assembled from outside sources by the Department of Education.

3. Research on children's art abilities.

It was mentioned above that an entrance test is sometimes held to determine admission to the Special Classes for talented children. Several different tests of art ability have been devised elsewhere, but none is believed reliable, and some are definitely misleading. The desire to make the test used at Cleveland as reliable as possible led the educational staff to devise, some years ago, the so-called Seven Drawing Test. Children are seated in a large room under uniform conditions, and given uniform boxes of colored crayons, a drawing board, and a pamphlet of blank drawing papers. Exact instructions are read out to them, and they are given the same amount of time in which to finish seven drawings. These drawings are intended to call for various types of drawing ability. In the first, the child is asked to draw whatever he likes best to draw, with complete freedom as to treatment. In the second, he is asked to draw a picture of a man. In the third, he draws from memory a picture of his classroom at school. In the fourth, he draws from imagination "What I Would Like to Do Next Summer." In the fifth, he is asked to make a design which could be used for a rug. In the sixth, he makes a copy, as exact as possible, of a lantern slide shown on a screen. In the seventh, he draws whatever sketches he likes from a short motion picture of horses in action.

Results of this test, graded more or less quickly and arbitrarily by a jury, have been used to determine admission to the Special Classes. They have also been made the basis for a much more careful and objective research which has extended over several years, on children's art ability and its development. The test has been given to several thousand children of various age, from six to sixteen, in museum classes and in elementary, junior and senior high schools. In connection with each set of drawings, data have been preserved about the child's age, sex, school grade, family background, intelligence rating, and in some cases his socio-economic status and other characteristics. Intensive studies, with more supplementary data, have been made of the talented students in the museum classes. The same test has been given to many of these students twice, at an interval of three years.

With the aid of two psychologists and several assistants, this study of tests of art ability has expanded into a large and systematic program of research, with direct practical applications in the educational work. The primary aim has been to find ways of recognizing artistic talent in children, and to that end several other devices in addition to the Seven Drawing Test have been worked out. They will be of use, not only in Cleveland, but in many other institutions. Nothing is more important in a democracy than to pick out potential leaders, and to give them the opportunities they need to develop full social usefulness. When an institution such as the museum has a limited amount of resources, and wishes to distribute these where they will do the most good, it is keenly desirous of picking out, from the mass of applicants, those few children who can make best use of them. It wishes to distribute wisely such privileges as membership in special classes, use of art materials, and scholarship aid for advanced study to students without financial means. A reliable means of predicting art ability would help greatly in the wise administration of such opportunities. But to work out such tests is a difficult scientific problem, requiring much careful study of children's art products and later achievements. If not properly worked out, they will do more harm than good by selecting the wrong students. The problem of grading children's art, as advanced or retarded for their age-levels, has been carefully studied by the Cleveland Museum psychological staff. The results of their work has been published in several articles and a manual for teachers.

The study has been conducted in close connection with the Saturday morning classes, since these afford excellent material in the way of children's art, and an excellent opportunity to observe the children at work. As a result, articles have been published on related psychological questions, such as children's tastes and preferences in different branches of art. The educational staff has profited by the advice and consultation of the resident psychologists. Since the aim of the museum is to adapt its teaching program as far as possible to the mentality and development of children, it is greatly aided by scientific judgment on the relative success of various methods of education. Each Saturday noon, at the close of the morning's teaching, the instructors, assistants, and the psychological staff gather for an hour of discussion. Methods of teaching and choice of materials for each age-level are evaluated in the light of individual experience, and the syllabus is revised for the ensuing year.

Long before the scientific research project was begun, Mrs. Dunn and her staff had adopted the practice of keeping examples of children's drawings--not only the best, but the good, bad, and indifferent. A folder was inscribed with the name of each child, especially in the talented classes; and year by year examples of his developing ability were placed there. The development of some individuals was thus observed and documented through a period of over ten years. Some of them have gone on to become successful professional artists. The files of juvenile work in such cases have provided valuable data for studies of the growth and early evidences of talent.

4. Announcement of educational events.

Each year, the specific nature of the program is announced in various ways. Ten times a year, the museum issues a monthly Bulletin, which is sent to its members and to a list of institutions. It contains lists and photographs of new accessions, and articles about them by the curators in charge or other members of the staff. It contains also announcements of special exhibitions to be held in the galleries, and of lecture and concert programs for the ensuing month. A printed card announcing each week's activities is sent out to local schools, libraries, and other institutions, to be posted on bulletin boards. In the fall and mid-winter, the Department of Education issues a Lecture Leaflet, containing announcements of the public lectures, concerts, and other programs for the season; of the courses offered to adult members, and of the classes and entertainments for children. A monthly list of these entertainments is also distributed during the season; and in the late spring, the museum issues a printed notice describing the summer activities for adults and children.

The local newspapers announce special events as they occur, and each Sunday in the Cleveland Plain Dealer there is a column devoted to art museum activities, including educational programs for the ensuing week. The Cleveland Press and the Cleveland News carry regular Saturday afternoon art and music stories. Much of the material for these stories is issued through the Publicity Department of the museum. A number of foreign language newspapers in Cleveland, of urban dailies in neighboring cities, and of local, state, and national magazines, are supplied by that department with articles on exhibitions and other museum events, including educational activities. Radio broadcasts by members of the museum staff also include, as a rule, some mention of these events.

5. Personnel and administration of educational work.

The Department of Education is one among several departments into which the staff of the Cleveland Museum of Art is divided. The head of the Department of Education has the rank of Curator. (The other Curators are those of Decorative Arts, of Oriental Art, of Paintings, of Prints, and of Musical Arts). This is somewhat unusual in the museum world, where the educational work is often managed by an assistant of very subordinate rank. By special arrangement with Western Reserve University, the Curator of Education is also Professor of Art and Chairman of the Division of Art in that institution. He receives no salary from the university, however, and his services there are given by the museum as part of its work in developing art education for adults. The university is located nearby, and many of its art classes meet in the museum classrooms, which are supplied to them free of charge, with all necessary equipment.

The museum is privately endowed, and augments its income from membership dues. It receives no tax money, except for a voluntary annual grant from one suburban school system. Charges are made by the museum for some of the special lectures and courses given by members of the educational staff outside the museum building. The Department of Education receives part of the museum's annual budget, to cover

salaries, compensation for part-time workers, supplies, apparatus, and labor costs (for setting up chairs, operating lantern slide and film projector, etc.). Its educational and research work has been aided at times by special grants of funds and materials from the Carnegie Corporation and the General Education Board. These have been for working out new methods of art education, and for the research on art ability. In addition, some clerical help has been provided through the National Youth Administration, as a means of helping students to earn their tuition at neighboring schools and colleges.

Part of the museum's educational staff is paid by outside institutions, in ways to be described below. First, we shall survey the status of those who are paid from the museum budget.

This includes the Curator and about fifteen other full-time employees in the Department of Education. The Curator, in addition to being in charge of all activities of the department, pays special attention to adult courses and public lectures, and to relations with other institutions such as public and private schools and colleges, especially Western Reserve University and the Cleveland School of Art. General policies and major decisions within the department are made by the Curator in consultation with the Director of the Museum and with the Associate Curator for Administration. The Associate Curator is in charge of personnel relations within the department; of finances, and of details of operation such as purchasing supplies and engaging part-time instructors. She also pays special attention to gallery talks, lectures and children's entertainments.

Working under them are several supervisors, each entrusted with direct oversight of some division of the educational work. One is the Supervisor of Saturday Visual Arts Classes, who helps coordinate the work of some eight or ten instructors and as many assistants in these children's groups. (Of these instructors, some are full-time, permanent members of the department, and others are teachers in local schools, employed specially for the Saturday work). Another is the Supervisor of Saturday Musical Arts Classes, whose position is similar; all her instructors and assistants, however, are special part-time workers. There is a Supervisor of Museum Instruction for Suburban and Private Schools, who directs the work of several instructors in this division; some full-time and some part-time.

There is a Supervisor of Circulating Exhibits, with one or more full-time assistants. She conducts a large portion of her work with the Cleveland and suburban schools, in spite of being on the museum payroll.

There is a Supervisor of Club Activities and one of Motion Picture Activities. The psychological research staff has two full-time psychologists, one assistant psychologist, and several part-time clerical assistants. They are directly responsible to the Curator of Education. The secretarial and clerical staff of the department includes three full-time workers (the Administrative Secretary and Staff Secretary, and the Secretary to the Curator). The Administrative Secretary is in charge of the Educational Office, and of a great variety of details of operation. The Staff Secretary has another

varied list of duties, including management of typing and mimeographing for the staff. Helping them are as many as six or eight part-time clerical and secretarial assistants. These are employed in certain parts of the year, partly at museum expense and partly at government (N. Y. A.) expense. Psychologists and their assistants are paid by the museum out of special foundation grants.

We come now to the educational staff members who are paid otherwise than by the museum. Chief among these is the Supervisor of Museum Instruction for the Cleveland Public Schools. As has been mentioned above, the Cleveland Board of Education assigns three of its teachers for full-time work at the museum, and for visiting schools for talks with museum materials. They are not rated as supervisors, but as instructors, by the school system. One is on the elementary school payroll, and is expected to spend a large portion of her time with classes on this level, in addition to managing the work with other school levels. Others are on the senior or junior high school payroll, and are expected to spend most of their time accordingly. Formally, these instructors are responsible (a) to the Director of Art in the Public Schools of Cleveland; and (b) to the Assistant Superintendent of Schools in charge of elementary, junior, or senior high schools, as the case may be. They have frequent conferences with these officials, and attempt to carry out their wishes in distributing museum services through the Cleveland schools. But in addition, they are considered by the museum and by themselves as parts of the museum educational group. As such, they are responsible informally to its Curator. In practice, their work is that of liaison officers between the museum and the schools; and of helping to coordinate the work of both institutions. Their position as members of the museum group is more than a nominal one, for they occupy permanent offices in the museum building, use the services of its clerks, secretaries and guards, free of charge, and have to adjust their schedules to those of a number of museum teachers. In addition, they consult with the Curator of Education on matters of policy, and take into consideration his suggestions on how the museum can best serve the schools. In times past, they have given courses for Western Reserve University to adult students, in the evening and summer sessions, and received compensation for them directly from the university; the museum supplying classroom space as usual.

In recent years, several members of the museum educational staff have resigned to take positions in the school systems of neighboring suburbs. The museum has welcomed these changes for several reasons. They indicate that the schools appreciate the value of museum-trained teachers, and that they are increasingly able and willing to devote their own money and personnel to developing relations with the museum. As far as the museum is concerned, the change makes no difference in the status of the teachers transferred, except that the schools now assume responsibility for their salaries. That is to say, the museum still makes available to them whatever office space and other services they desire. It considers them as unofficial members of its staff, in that they have had years of experience there, and are continuing to act as liaison officers. In practice, they now spend somewhat more time in the schools and follow more closely the lead of their school

superiors. But they still act as leaders in bringing museum materials to the schools. In some cases, they are also employed for part-time work in the museum on Saturday mornings and in the vacation. When the disposition of all concerned is cooperative, and when main objectives are in harmony, such informal administrative arrangements work very effectively.

Although the bulk of the museum's educational work is performed by the Department of Education, a great deal is also carried on by other departments. Indeed, it would be hard to say where such work leaves off, since the whole museum is motivated by aims which are in a broad sense educational. This is not to say that all members of the museum staff are interested in teaching; but they perform educational services nevertheless. Curators do so in such ways as collecting, exhibiting and labelling works of art, in recommending books for the Library, and keeping the whole museum staff in touch with developments in their fields. Several of them carry on research in these fields, and write articles for the museum Bulletin and other periodicals. The writing and editing of the Bulletin, which goes to all members and to a selected list of outside institutions, is itself an educational service. Curators in other departments, and the Director of the museum, often give public lectures and talks to the staff, although lecturing is not regarded as part of their essential duty.

Certainly, the work of the museum Library is in the fullest sense educational. Its staff select books and periodicals to make up a reference collection which is free to the public, and is actively used by teachers and older students. They advise teachers, students, and researchers on bibliographies and source material. They maintain a classified collection of photographs and color prints, and of clippings relating to artists. They are in charge of the lending collection of large color prints, and of the lantern slide collection, which is found invaluable by hundreds of teachers of art and other subjects in the neighborhood. Few nearby schools possess slides in the field of art, to any great extent, and even the university relies strongly on the museum collection. Most of the slides and prints are made by the museum's own printer and photographer. The lantern slide department also possesses stereopticon equipment, which it lends for illustrated talks outside the building. Teachers from the educational staff often take this along when giving an outside talk, although more and more schools are coming to possess their own.

Much of the work of the Music Department can properly be classified as educational. Its Curator is Professor of Music at Flora Stone Mather College, and he thus constitutes another link with Western Reserve University. Students trained under him often become instructors in the children's music classes at the museum. In recent years, these classes themselves have not been under his direct supervision; but he gives two courses on music appreciation for adult members of the museum, thus functioning as a member of the teaching staff. The public concerts which he arranges are listed in the Lecture Leaflet as part of the regular Friday and Sunday auditorium series; many of them are in the form of lecture-recitals. In addition, he gives organ recitals in the building twice weekly during the season.

Many activities of the Publicity Department enter the field of education. The public announcement of events scheduled by the educational and other departments is only a small part of its work. Its members write and assist in writing articles for the press on all activities of the museum, especially on new accessions in the museum galleries, and on temporary exhibitions there, such as the annual "May Show" of Cleveland artists' work. This department manages the radio broadcasts which are given from one to three times a week under the auspices of the museum, over the three local stations. Its members give some of the talks themselves, and invite speakers for others, from inside and outside the museum walls. In addition, members of this department have made numerous talks to clubs and other groups, on topics connected with the arts. The Publicity Department lends to editors of school papers, without charge, half-tone cuts of art objects in the museum.

The Membership Department aids in financing the educational work through membership dues, and maintains some contact with the members and their families during the year. It is thus able to find out some of the cultural interests of this group, and to advise the educational staff on the relative success of its offerings.

The Department of Buildings and Grounds, or Superintendent's Department, supplies indispensable aid in setting up exhibits, chairs and tables, stereopticons, drawing and modeling materials, phonographs and records, in addition to checking garments and ushering in the auditorium.

6. Statistics, on attendance and otherwise.

a) The population of the city of Cleveland in 1939 was 900,429. Including the principal nearby suburbs which help to make up "Greater Cleveland," it was about 1,238,347. A great majority of these are foreign-born (25.5%), or of national and racial descent other than British. There are large Slavic, Italian, and Negro groups. The greatest number of persons on relief including W. P. A., in Cuyahoga County in the past five years was 102,700 in 1938.

b) The attendance at The Cleveland Museum of Art, during the past five years, has varied between 418,505 in 1936 and 278,654 in 1939.

c) The total number of members of the museum in January, 1940, was 3,537. Of these 1,216 held higher types of membership, contributing more than ten dollars annually.

d) The total endowment of The Cleveland Museum of Art, according to the 1939 report, was \$3,545,540.75. Operating expenses for the year 1939 were \$249,988.99. Of the income for operating, about 14% goes annually to the Department of Education. It is derived in large part from membership fees and special gifts for educational work.

e) The total full-time staff of the museum, including guards and utility men of the Department of Buildings, was 106 in 1939.

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The Department of Buildings and Grounds, or Superintendent's Department, supplies indispensable aid in setting up exhibits, classes and tables, stereopticons, drawing and modeling materials, phonographs and records, in addition to checking furniture and repairing in the auditorium.

c. Statistics, on attendance and otherwise.

a) The population of the city of Cleveland in 1939 was 900,439. Including the principal nearby suburbs which help to make up "Greater Cleveland", it was about 1,218,747. A great majority of these are foreign-born (57.5%), or of national and racial descent other than British. There are large Slavic, Italian, and Negro groups. The greatest number of persons on relief including W. P. A., in Cuyahoga County in the past five years was 108,700 in 1938.

b) The attendance at The Cleveland Museum of Art, during the past five years, has varied between 118,508 in 1936 and 138,654 in 1939.

c) The total number of members of the museum in January, 1940, was 3,577. Of these 1,215 held higher types of membership, contributing more than ten dollars annually.

d) The total endowment of The Cleveland Museum of Art, according to the 1939 report, was \$5,345,340.75. Operating expenses for the year 1939 were \$2,199,988.39. Of the income for operating, about 14% goes annually to the Department of Education. It is derived in large part from membership fees and special gifts for educational work.

e) The total full-time staff of the museum, including guards and utility men of the Department of Buildings, was 106 in 1939.

f) The total full-time staff of the Department of Education, including secretaries, was 21 in 1939. Including part-time workers on the list for more or less regular employment, the total number was 65, including 17 N.Y.A. students.

g) In the regular Friday evening auditorium series, there are usually about 28 programs during the year, of which about 16 are lectures, 5 motion picture programs, and 7 musical concerts. The Sunday afternoon series contains about 24 programs, of which about 15 are lectures, 2 motion picture programs, and 7 concerts. 31 Saturday afternoon entertainments for children are given during the fall and winter season, and 6 Saturday morning picture programs during the summer.

h) The museum auditorium seats 478 persons, or 515 with the addition of extra chairs. The attendance at Friday evening lectures in 1939 averaged about 241; at Sunday afternoon lectures about 271. Motion picture programs and concerts, and lectures by a few well-known and popular speakers, fill the hall to capacity. On some of these occasions several hundred persons have been turned away. Small attendance at scholarly lectures of advanced, special interest often brings the average down. The attendance at public lectures in the museum during the year 1939 was 6,267. The total number of adult attendances at talks by staff members outside the museum was 16,357. The total number of adult attendances at educational events in the museum was 35,210.

i) Attendance at children's entertainments usually fills the hall to capacity when the program is one of motion pictures or marionettes; on other occasions it averages about 212. The attendance during the year 1939 was 8,487.

j) About 12 courses for adult members are usually given each half year, in fall and winter; 4 during the summer months. The registration averages about 20 each; some run as high as 60 or 70.

k) The total number of school children reached by talks outside the museum in the year 1939 (not including radio audiences) was 104,150. Inside the museum, the total was 58,679 including Saturday morning classes, summer classes, entertainments and story hours. Of these 26,677 came as school classes, including those self-conducted and those taught by museum teachers. They came in 953 groups. The total of children inside and outside the museum was 162,829.

l) Attendance at Saturday children's classes during the year was 19,685, at entertainments and story hours 9,528, and at summer classes 2,789. This makes a total of children coming voluntarily (not as school classes) inside the museum of 32,002.

m) There are 197 elementary schools in Cleveland and about 87 in the suburbs; 33 junior high schools in Cleveland, 20 in the suburbs; 37 senior high schools in Cleveland, and 14 in the suburbs. (These figures include public, private, and parochial schools).

n) Classes were brought to the museum in 1939 from 54 elementary schools in Cleveland, 41 in the suburbs, and 25 out-of-town schools; from 6 junior high schools in Cleveland and 7 in the suburbs and 5 out-of-town; from 13 senior high schools in Cleveland and 13 in the suburbs and 32 out-of-town schools. (These figures include, public, private, and parochial schools).

o) The total number of children reached by talks (other than radio) outside the museum in the year 1939 was 104,150. Of this the Cleveland public school teachers reached 1,302 elementary school children, 8,969 junior high school children, and 10,334 senior high school children.* The museum-paid teachers taught 36,264 elementary school children, 7,003 junior high school children, and 4,820 senior high school children. Shaker Heights teachers reached 23,310 elementary school children, 5,875 junior high school children, and 6,273 senior high school children. Inside the museum, there were 8,817 elementary school children, taught by the Cleveland public school teachers; 680 junior high school children, 2,026 senior high school children. The museum-paid teachers taught inside the museum 8,293 elementary school children, 868 junior high school children, and 1,348 senior high school children.

p) The division of Circulating Exhibits keeps about 140 cases filled with exhibit material in schools and libraries throughout Greater Cleveland. It possesses about 15,000 objects, and can supply over two hundred exhibits. The usual length of time for an exhibit to remain is from 4 to 6 weeks.

*Ordinarily, the figures for Cleveland Public Schools are much higher than this. In 1938, there were 8,026 elementary school children, 22,195 junior high children, and 19,720 senior high children. The drop in 1939 was due to a temporary, special project emphasizing art instruction by radio, through a special school broadcasting system. A much larger number of children were reached in this way than would have been possible through direct instruction, but the exact figures are not available. During 1940, a greater emphasis is again being placed on direct (non-radio) instruction.

7. Books and articles by Members of the Educational Staff.

EDWARD N. BARNHART

Books:

A Bibliography of Psychological and Experimental Esthetics 1864-1937.
(with A. R. Chandler) Berkeley: University of California Press,
1938. 190 pp. Mimeo.

Cleveland Museum of Art Graphic Work-sample Diagnosis; An Analytic
Method of Estimating Children's Drawing Ability. (with Betty
Lark-Horovitz and Esther Marshall Sills). Cleveland, 1939.
110 pp. 65 illus. Mimeo.

Articles:

A Comparison of Scaling Methods for Affective Judgments. Psychologi-
cal Review, Vol. 43, 1936, p. 387-395.

The Structure of Simple Compositions: Relation of Single Element to
the Field. Jl. of Experimental Psych., Vol. 23, 1938, p. 199-
213.

✓ Computational Short Cut in Determining Scale Values for Ranked Items.
Psychometrika, Vol. 4, 1939, p. 241-242.

✓ A Spaced Order of Merit for Preference Judgments. Jl. of Experimental
Psych., Vol. 25, 1939, p. 506-518.

Criteria Used in Preference Judgments of Forms. American Journal of
Psychology, 1940. (in press; probably will appear in January or
February).

PRICE CHAMBERLIN

Articles:

Correlation of Instruction in Art with Social Sciences and Other Sub-
jects. Kent State Alumnus, May 15, 1936.

Similar Aims in Art and in Character Training. Everyday Art, February-
March, 1938, p. 11.

An Art Education? Vevay Reveille-Enterprise, Vevay, Indiana, 1938.

LOUISE M. DUNN

Books:

Marionettes, Masks and Shadows. (with Winifred H. Mills) Doubleday
Doran & Co., 1927.

Shadow Plays and How to Produce Them. (with Winifred H. Mills)
Doubleday Doran & Co., 1938.

The History of Old Dolls and How to Make New Ones. (in preparation
with Winifred H. Mills) Doubleday Doran & Co., 1940.

MILTON S. FOX

Articles:

Thoughts after Expressionism. Crossroad, No. 1, April, 1939.

Anything but Cinema. Crossroad, No. 2, Summer, 1939.

150 weekly articles on various aspects of art and artistic creation
for The Cleveland Sunday News and The Cleveland News, February 16,
1930 to February 18, 1933.

Occasional articles for Parade (Cleveland, Ohio)

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EDWARD M. BARNHART

Books:

A Bibliography of Psychological and Experimental Aesthetics 1864-1937.
(with A. R. Chandler) Berkeley: University of California Press,
1938. 190 pp. Mimeo.

Cleveland Museum of Art. Graphic Works: An Analytic
Method of Estimating Children's Drawing Ability. (with Mrs.
Larve Horowitz and Robert Horowitz). Cleveland, 1939.

Books: 10 pp. 65 illus. Mimeo.
A Study of the Development of the Child's Drawing Ability
A Study of the Development of the Child's Drawing Ability
A Study of the Development of the Child's Drawing Ability

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LOIS GILBERT

Articles:

A Visit to the Decroly School. Progressive Education, 10:199-203, April, 1933.

Animal Box Sculpture. School Arts, Vol. 39, No. 3, November 1939.

Development of Christian Art. (Series of 12 articles for The Cleveland Press, October 9, 1937 to February 5, 1938).

MARGUERITE BLOOMBERG GREENWOOD

Book:

An Experiment in Museum Instruction. (Conducted at The Cleveland Museum of Art to Determine the Relative Effectiveness of Several Types of Museum Lessons for Children of Average and High Mentality). Published by The American Association of Museums, New Series, No. 8, Washington, D. C., 1929.

ANN V. HORTON

Book:

My Picture Story Book. Six vol., Harter Publishing Co., 1930.

Article:

Art Appreciation by Radio. Western Arts Association Yearbook, 1939.

BETTY LARK-HOROVITZ

Books:

100 lithographs for Die Wachau. Verlag Waldheim & Eberle, Vienna, 1922.

12 lithographs for Twelf Kinderliedern. Iutgever A. A. Noske, 's Gravenhage, 1923.

With Graver and Woodblock over American Highways. W. E. Rudge, N. Y., 1930.

Articles:

Interlinkage of Sensory Memories in Relation to Training in Drawing. Jl. Gen. Psych., 1936, 49, 69-89.

On Art Appreciation of Children: I. Preference of Picture Subjects in General. Jl. Ed. Res., 1937, XXXI, 2, 118-137.

On Art Appreciation of Children: II. Portrait Preference Study. Jl. Ed. Res., 1938, XXXI, 8, 572-598.

On Art Appreciation of Children: III. Textile Pattern Preference Study. Jl. Ed. Res., 1939, XXXIII, 1, 7-35.

On Art Appreciation of Children: IV. Comparative Study of White and Negro Children, 13 to 15 years old. Jl. Ed. Res., 1939, XXXIII, 4, 258-285.

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DOUGLAS MacAGY

Article:

Designers for Living. The Canadian Forum, April, 1940.

THOMAS MUNRO

Books:

- Primitive Negro Sculpture. (with Paul Guillaume). Harcourt, Brace and Co., N. Y., 1926. Translated as "La Sculpture Nègre Primitive," G. Crès & Cie, Paris, 1929.
- Scientific Method in Aesthetics. Norton, N. Y., 1928.
- Art and Education. (with John Dewey and others). Barnes Foundation Press, Merion, Pa., 1929.
- Great Pictures of Europe. Brentano, N. Y., 1930; Tudor Press, N. Y., 1934.

Articles:

- The Verification of Standards of Value. Journal of Philosophy, May 25, 1922.
- Une méthode d'analyse en peinture. Les Arts à Paris, May, 1926.
- Primitive Negro Sculpture. Opportunity, May, 1926.
- Modern Ideas in Art and Art Education. Western Arts Association "Bulletin," October, 1927; Vol. XI, No. 6.
- In the book entitled "Art and Education" by John Dewey and others: (1929) A Constructive Program for Teaching Art; College Art Instruction: its Failure and a Remedy; Franz Cizek and the Free Expression Method; The Dow Method and Public School Art; The Art Academies and Modern Education.
- Medusa, or the Future of Aesthetics. Sewanee Review, July-September, 1931.
- Aesthetics: an Old Subject Comes to Life. American Magazine of Art, December, 1931.
- Present American Painting: a Report of Progress. Formes, January, 1932.
- The Aesthetic Appreciation of Nature. American Magazine of Art, April, 1932; condensed in Reader's Digest, June, 1932.
- In "College Readings on Today and its Problems," by Gordon and King (Oxford Press, 1933): Creative Imagination and Nature (first published in American Magazine of Art, July, 1932); How the Artist Looks at Nature (first published in American Magazine of Art, June, 1932).
- Adolescence and Art Education. Bulletin of the Worcester Art Museum, July, 1932. Reprinted in "Methods of Teaching the Fine Arts," ed. by Rusk, 1935.
- The Educational Functions of an Art Museum. Bulletin of The Cleveland Museum of Art, November, 1933.
- A Psychological Approach to College Art Instruction. Parnassus, November, 1933. Reprinted in part in Art News, January 20, 1934, and in full in "Methods of Teaching the Fine Arts," ed. by Rusk, 1935.
- Art Tests and Research in Art Education. Western Arts Association "Bulletin," Vol. XVII, No. 6; December 1, 1933. Reprinted in part in Art News, December 1, 1934.
- Art Museum Work and Training. Women's Work and Education, published by Institute of Women's Professional Relations, University of North Carolina, Greensboro, N. C., February, 1934.
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- The Case for Art Appreciation. Journal of Adult Education, October, 1934.
- A Graded Program in Comparative Arts. Teachers College Art Annual, "Art Education Today," for 1936.

- Museum Activities for Young Children. In "The Young Child in the Museum" published by the Newark Museum, 1936.
- Art Museum Work with Children. Western Arts Association, "Bulletin," September 1, 1936, Vol. XX, No. 4; reprinted, abridged, in School Arts, October, 1936, Vol. 36, No. 2.
- The Fine Arts as a Means of Cultural Assimilation. Printed under the title, The Fine Arts in the Elementary and High School, in 36th Yearbook, Part II, of the National Society for the Study of Education, on "International Understanding through the Public School Curriculum."
- The Art Museum and the Secondary School. Progressive Education, November, 1937.
- Modern Art and Social Problems. Teachers College Art Annual, "Art Education Today," for 1938.
- Art and World Citizenship. American Magazine of Art, October 1938; Addresses and Proceedings of the National Education Association, 1938, No. 76.
- Museum Educational Work for the General Public. Bulletin of The Cleveland Museum of Art, October, 1939.

ESTHER MARSHALL SILLS

Book:

- Cleveland Museum of Art Graphic Work-sample Diagnosis; An Analytic Method of Estimating Children's Drawing Ability. (with Betty Lark-Horovitz and Edward N. Barnhart). Cleveland, 1939.

KATHARINE GIBSON WICKS

Books:

- The Golden Bird and Other Stories. Macmillan, 1927.
- The Goldsmith of Florence; a Book of Great Craftsmen. Macmillan, 1929.
- The Oak Tree House. Longmans, 1935.
- Cinders. Longmans, 1939.
- Jock's Castle. Longmans. (in process)
- Articles and Stories in Periodicals:
- Appreciation Activities at The Cleveland Museum of Art. Design, November, 1932.
- Amateur Ballroom, Problem in Design. Design, December, 1929.
- Art and Tony. Atlantic, May, 1923.
- Art Museum Glimpses. (Series of weekly articles in the Cleveland Plain Dealer, November 29, 1924 to January 10, 1929).
- "Art was cut out for me:!" The Midland, December, 1929.
- Baboushka, a Christmas Play. Story Parade, December, 1939.
- Children's Museum; an American Museum's Art Cooperation with the Schools. School Arts Magazine, February, 1927.
- Christmas for Children. American Magazine of Art, May, 1933.
- Drawing in Museum and School. American Magazine of Art, May, 1933.
- Experiments in Measuring Results of Fifth Grade Class Visits to an Art Museum. School and Society, May 30, 1925.
- Fresh Paint; Tinned Education. The Arts, October, 1928.
- Hot Cockles and Other Old Games and Revels. Junior Red Cross News, January, 1937.
- Ingres, the Artist. The Bystander, November 30, 1929; American Magazine of Art, November, 1926.
- A Jeweler and a Bird's Feather. Junior Red Cross News, October, 1937.

Michale, Rubens and Some More of Us. American Magazine of Art, January, 1924.
Old Games and Revels. Junior Red Cross News, January, 1937.
On Looking at Pictures. American Magazine of Art, July, 1933.
Personalities in the French Art Exhibit. The Bystander, November, 1929.
Ruby Lucrezia's Aesthetics. International Studio, December 1923.
Shadow Plays. School Arts Magazine, March, 1927.
Some Old Tools of the Sixteenth Century. Design, July, 1929.
Story of Rahere. Junior Red Cross News, February, 1933.
Tales about Artists. (Weekly articles in Lorain Journal, March to August, 1929).
Tales from the Dust. Junior Red Cross News, November, 1939.
Where are Museum Bulletins. The Arts, December, 1927.
Stories for the Children's Page, The Cleveland Press, 1937 to 1939.

FRANK N. WILCOX

Book:

Ohio Indian Trails. Gates, Cleveland, 1933.

I do hereby give, devise, and bequeath to The Cleveland Museum of Art
 (dollars or description of property or objects given)

MEMBERSHIP. Anyone desiring to become a member of the Museum is invited to make application to the Membership Department. A member is given a card admitting himself, his family, and a non-resident friend free on pay days; also, on request, tickets for guests. He and a member of his family are invited to all general receptions given by the Trustees to members. He receives a copy of the Illustrated Bulletin and of all publications issued for general distribution. He and another adult member of his family, who live in the same household, are admitted free to adult clubs and courses. Children in his immediate family are admitted free to Saturday morning classes in art and music. Registration in classes for children and adults is not extended to \$5.00 members.

The Museum receives no support from taxation or other public sources, but is dependent upon endowments, gifts and membership dues for its maintenance.

Analysis of classes of membership:

Patrons for life contribute	\$1000
Patrons contribute annually	100
Life members contribute	100
Supporting Members contribute	
annually	25
Annual members contribute annually	10

Distribution of Membership Income

Money received from Annual and Supporting memberships is available for current expenses. Money from higher forms of membership is credited to the Membership Endowment Fund. Only the income from this Fund is expended.

8. Ways of Aiding the Museum's Educational Work.

GIFTS FOR EDUCATIONAL PURPOSES. Objects of art and craftsmanship of suitable quality, or reproductions, materials and equipment for drawing, painting, modeling and handicrafts, musical instruments and art books, phonograph records, motion picture films, pictures, prints, photographs, casts of sculpture--or funds for purchasing them--are needed by the Department of Education.

ENDOWMENTS. An endowment to the Museum, by gift or bequest, becomes a permanent memorial.

REQUESTS. Donations and bequests to the Museum are deductible for the purpose of computing Federal Income Taxes and also Inheritance and Estate Taxes under the laws of the State of Ohio and of the United States to the extent provided in those laws as to donations and bequests to charitable and educational corporations.

Form of Bequest

I do hereby give, devise, and bequeath to The Cleveland Museum of Art .

.....
(dollars or description of property or objects given)

MEMBERSHIP. Anyone desiring to become a member of the Museum is invited to make application to the Membership Department. A member is given a card admitting himself, his family, and a non-resident friend free on pay days; also, on request, tickets for guests. He and a member of his family are invited to all general receptions given by the Trustees to members. He receives a copy of the illustrated Bulletin and of all publications issued for general distribution. He and another adult member of his family, who lives in the same household, are admitted free to adult clubs and courses. Children in his immediate family are admitted free to Saturday morning classes in art and music. Registration in classes for children and adults is not extended to \$5.00 members.

The Museum receives no support from taxation or other public source, but is dependent upon endowments, gifts and membership dues for its maintenance.

Among the classes of memberships:

Fellows for Life contribute	\$1000
Fellows contribute annually	100
Life Members contribute	100
Sustaining Members contribute	
annually	25
Annual Members contribute annually	10

Distribution of Membership Income

Money received from Annual and Sustaining memberships is available for current expenses. Money from higher forms of membership is credited to the Membership Endowment Fund. Only the income from this fund is expended.



CLEVELAND MUSEUM OF ART



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